

Obesity lecture condemns cure-alls

By Chris Dougherty and James Murelich

"Crash Diet. Lose up to five pounds overnight!" These are the kinds of ads appearing daily in newspapers and magazines which are misleading the public, according to Dr. Martin Hoffmann last night.

Speaking in the luxurious Faculty Club to the St. James Literary Society, he added: "You cannot spend 10,000 calories overnight — I don't care who you are!" Crash diets, creams, garments, pills are all part of a multi-million dollar industry which plays on a gullible self-conscious public.

Obesity was not always looked down upon. Before the 1920s, Dr. Hoffman stated, "being corpulent, stout, was once thought of as being highly dignified". Obesity became a problem, he continued, after World War I as women began to leave their homes more readily to work in factories. Industrial accidents forced women to modify their clothing from loose fitting garments to safer but more revealing fashions. Also "worshipping of the sun", according to Hoffmann, after World War II gave rise to bathing costumes which "began to show more form". At the same time doctors began to voice concern about the relation between obesity and heart diseases. Changing fashions and new health concerns gave rise to an obsessive interest in obesity, still prevalent today. Obesity afflicts almost 50 percent of the western world.

Dr. Hoffman noted that despite this interest "there is no

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Labour lawyer:

'PQ biased towards workers'

By Paul Saunders

The PQ Government's labour programme constitutes a "quiet revolution in industrial relations," claims Michel Decary, a leading Quebec labour lawyer.

Decary made his remarks during a panel discussion on "Labour Relations Under the PQ" held last night at McGill.

The PQ's labour proposals, says Decary, "are neither new nor revolutionary." Labour ministers under previous governments have outlined concepts such as the anti-scab legislation and the "social contract" that the PQ has an "avowed bias in favour of workers" although it "is not a labour party like the NDP."

According to Decary, the most important parts of the PQ's labour programme, deal with improving workers' rights and the climate of management-labour relations. Guaranteed minimum working conditions, which Decary thinks should be instituted within a year, will remove a major cause of industrial disputes. Anti-scab legislation will prevent labour violence and will insure a balance of power between manage-

ment and workers. Making French the language of work will remove a source of many past conflicts.

Other proposals are more controversial. These include frequent upward revisions of the minimum wage based not only on the cost of living but also "in relation to the general level of wages in union contracts." Paid maternity leaves, advanced notice to workers of impending lay-offs, sectoral (industry-wide) negotiations and a limiting of the role of international unions in the Quebec labour movement are among other touchy areas that management looks upon as "the worst that could happen."

Lawyer Guy Dufort, who spoke for management, considers the PQ proposals to be highly impractical. The basic premise of their labour programme is that "people must unionize," but they don't mention how this will come about. Getting rid of international unions ("the provincialization of unions") would hamper negotiations involving companies with plants in other provinces and in the United States.

Women's seminar:

Mass media "unbalanced"

By Jennifer Robinson

Stating that "fundamental social rethinking" is needed to aid women in their struggle against discrimination, Dr. Gertrude Robinson predicted that it will take at least "100 years to rearrange the stereotypical furniture" in the minds of men and women.

Speaking to an audience of 50, the McGill sociology professor outlined some of the

problems and discriminatory attitudes facing women in the Canadian mass media.

Despite the fact that 25 percent of people involved with Canadian journalism are women, Robinson claimed that the image of the reporter was still that of an eager man hungrily scooping the news. Citing a CBC report on women in the media, Robinson explained that our society still harbours Victorian attitudes toward women including the notions that they are too emotional to function rationally as reporters; must be protected from gory sights, are not career oriented, and the manual dexterity of women makes them more suited to routine jobs such as secretarial work.

Robinson dismissed these age-old ideas by presenting the results of a recent study conducted on the 'role of women in the Canadian mass media'.

The majority of women journalists are single, divorced or widowed and according to the study have no qualms about relocating. The study showed that the general educational background of men and women involved in journalism was similar, but there were fewer women in top managerial positions.

Robinson noted that women tend to be less ambitious than men when applying for media jobs, stating that more women generally enter the field after working in a related area such as advertising.

Women are also faced with unequal chances for promotion in the media, Robinson pointed out, because promotion is dependent on seniority, hard news experience, and the size of the newspaper. In the 106 daily newspapers in Canada, 70 percent of "lifestyles" sections involve women reporters and very rarely do women report on "front page issues" such as labour, politics and urban affairs. Robinson added, however, that of the 106 dailies, 78 were small, allowing for women journalists to cover broader fields than religion, consumer affairs and lifestyle material.

Responding to Robinson's talk, Catherine MacIver, Director of Radio for CBC's Quebec region, described the minor improvements made by the national broadcasting network in the past years in regard to women employees. However, she pointed out that at the present rate of improvement, it

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Tuition rises despite student march

VANCOUVER [CUP]—A 25 to 30 percent tuition fee increase was set by the University of BC Board of Governors Monday hours after 1,200 UBC students rallied to protest increases and education cutbacks.

The Board turned a blind eye to the protesters, who marched around the UBC campus and stood outside the Board chambers chanting: "Send the budget back" and denouncing UBC administration President Doug Kenny and BC Education Minister Pat McGeer.

About 40 protesters entered the Board chambers and voiced their opposition to increases before Board Chairman Thomas Dohm ordered the meeting closed.

A Board statement issued after the meeting claimed the increases are conditional on a Board request to the government to increase education funding next year. However, the government has already indicated it has reached the "bottom line" on education spending.

The increases mean students will pay about \$130 more in tuition next year. The 30 percent increase was handed students in Engineering, Dentistry, Law, Medicine, Pharmacy and Commerce.

Student leaders in BC are mobilizing all BC post-secondary students to rally in Vancouver March 10.

The Board of Governors of Simon Fraser University met last night, but decided to delay decisions on the fee hike for a

month because of the controversy.

The President of the University of Victoria meanwhile has stated that he will recommend a 25 percent increase in tuition fees.

EDITORIAL BOARD:

Crucial meeting for editors at 3:30 in the Daily office.

McGILL BUREAU:

Crucial meeting for members of the McGill Bureau at 2:00 in the Daily office.

today

M.O.C. Nominations Meeting: Changed from March 2 to March 9 at 7:30 pm in Union Ballroom. Important that members attend. Call MOC office if you have any questions.

Armenian Club:

You can sign up for bowling during our office hours, 12-2 pm, in Union 416, or by calling Nayiri at 684-8294; Harout at 735-2376.

Anthropology Students' Association:

SPEAKERS SERIES: Prof. Uli Locher, Sociology Dept., will relate his field experience in Haiti, at 4:30 in L738. Title: **Sell your Tent and Buy a Calculator.**

Ukrainian Club:

Cold, hard cash will be distributed to all those who can properly utter the phrase "Ya xochu hroshi." Limit: \$25,000 per customer. Union, 3rd floor, 5 pm.

Stompin' at the Pollack:

MCGILL JAZZ WORKSHOP BANDS, Senior & Intermediate. Direction: Gerald Danovitch, guest conductor: Kelsey Jones. 8:30 pm - free. Pollack Concert Hall, 555 Sherbrooke West, information: 392-8224.

Union Pub:

Staff are asked to come to Union 105 to pick up work schedules.

Fine Art Class:

Morrice Hall no. 107 6-8 pm. Material and model provided. Instr. Ahmed Yar Khan.

McGill Christian Fellowship:

Yes folks, it's another Pot Luck Supper! 4-6 pm. Admission 75 cents or bring a food contribution. Topic: "Christianity: a

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PERSONAL

PROBLEM? Feel you need to rap with a rabbi? Call Israel Housman: 341-3560.

Worship, social events, discussions, social action, study and prayer—call **CHAPLAINCY SERVICE**, 392-5890.

LOST

Lost Thursday: "BOUNDARY VALUES" NOTES in blue Duo-Tang folder. The mid-term is close. Call Kim, 684-5570.

FOR SALE

'73 MAVERICK, copper colour, 50,000 miles, good condition; \$1800. 254-7642 evenings.

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subject in medicine in which there is more misinformation than obesity". He cited in a single issue of *Ladies' Circle* a multitude of advertisements on obesity. Local papers were also criticized for laying too much emphasis on obesity.

"Every editor will tell you that every time subscription rates fall people grow tired of new sexual positions, the best thing to do is to run articles on obesity".

Dr. Hoffmann in probing the origins of food consumption saw a direct link to early childhood conditioning. "The first way we know love is through food", he stated. That is one of the reasons," he added, "as to why we refer to people as honey or sugarplum".

Attempting to bring the problem of obesity into a realistic perspective, Dr. Hoffmann maintained that a change of lifestyle would be a better solution

Viable Option for Today." Everyone invited!

Auditions:

For Ionesco's "The Bald Soprano", the dissolution of the English language, directed by Elaine Shatenstein, and Davidson Thomson. Auditions today, 1-2pm, tomorrow 12 noon-2 pm, Morrice Hall 106. It's Not That Way It's O-Ver Here!

McGill Journal of Political Economy:

The first issue of the Journal can be acquired by students, free of charge, from the secretary in the Economics office, Leacock 434. All national clubs & societies: Representatives, come to the meeting at 5 pm in the ISA office,

MISCELLANEOUS

Folk Music's answer to Monty Python. ASUS presents **FRIENDS OF FIDDLER'S GREEN**, Friday and Saturday night. Tickets \$2.50 at Union Bpx Office. Bring your ocarina.

ANGLICAN EUCHARIST—simple, contemporary liturgy every Monday at 12:30 pm at the Yellow Door, 3625 Aylmer. All welcome.

VOLUNTEERS are needed for Alternatives Operant Drug Dependency Program; for information call 931-2538 between 9 am-5 pm and ask for Jean-Paul Lauzon.

MAGICIANS: supplies, free catalogue, phone or write—Perfect Magic, P.O. Box 237, Cote St. Luc, Que. H4V 2Y4. Tel. 487-0089.

THESES, PAPERS, BOOKS EDITED. Stylistic and/or structural corrections made. The final touch. Multilingual. Ph. D. Please call 733-3489 or 392-5152.

than any form of medication. The chief cause of obesity is not over-eating but a lack of exercise. "Canadians are not gluttons", he said, "but are physically inactive". He concluded that "if one wants to achieve a 'desirable weight' one cannot simply stop eating; but there must be a change in lifestyle so that one's energy input will equal one's energy output."

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feared the PQ's labour programme for a different reason: "The PQ in the long run will not be a party to a strike by capital." If the enactment of its labour programme leads to a flight of capital and a shortage of investment, it might take things into its own hands. This would mean state initiatives instead of private initiatives "leading to a serious restructuring of our economic institutions." The resultant economic disruptions, Hartt feels, would be tragic.

Union B-15. To discuss the International Week (March 19-26). ISA execs be there.

Multiple Sclerosis Fund Drive: Please help fight M.S. by buying a raffle ticket (50 cents) in the Union and Arts Bldg between 11:30-1:30 pm today. Win 2 Air Canada tickets.

S.S.S.J. Committee:

SSSJ committee meeting at Hillel at 5 pm at 3460 Stanley, 3rd floor.

McGill Film Society:

There will be a meeting in the office, Union 430 to discuss and possibly select the executives for next year. In addition, heaping portions of work will be liberally distributed. Y'all come.

EL CHEAPO LUNCHES, daily 11:30 am-2:30 pm at the Yellow Door, 3625 Aylmer. Y'all come!

TYPING

TYPING—term papers, Royal Electric. Reasonable. 738-0582.

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FOLK MUSIC'S ANSWER TO MONTY PYTHON

The A.S.U.S. Folk Music Series presents

Friends of Fiddler's Green

Friday
Saturday

March 4 & 5

9 p.m.
Douglas Hall

Advance tickets \$2.50 at Student Union Box Office
Tickets will be \$3.00 at the door.

MCGILL
ARTS & SCIENCE
UNDERGRADUATE SOCIETY

Remember

Thursday, March 3rd
6:30 pm

GRAND PURIM PARTY

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WOMEN'S UNION

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JANE FAIR

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Tonight, March 2

9 pm—1 am

3480 McTavish Admission \$2.00

MCGILL
ARTS & SCIENCE
UNDERGRADUATE SOCIETY

ELECTIONS March 16, 1977

Nominations are hereby called for the following positions on the A.S.U.S. executive for the term May 15, 1977 to May 14, 1978.

President
Vice-President, Arts
Vice-President, Science
Treasurer
Secretary
U3 Representative
U2 Representative
Representative-At-Large

Nominations are also called for the following positions on the A.S.U.S. executive for the term coterminous with that of the McGill Students' Society:

2 Arts Representatives to the Students' Society
1 Science Representative to the Students' Society

Nominees for U3 Rep must currently be in their penultimate year of undergraduate studies. Nominees for U2 Rep must currently be in U1 or in the second year of a four-year program. The Representative-At-Large may be in any year. Nominations for President must be signed by fifty members of the A.S.U.S. Nominations for all other positions must be signed by twenty-five members of the A.S.U.S.

All nominations must be countersigned by the candidate, who must include his or her phone number, student number, degree program and year. All members signing nominations must also list their year and degree program beside their signature.

Nominations must contain only the following words: "We, the undersigned members of the A.S.U.S., nominate _____ for the position of _____." Candidates must submit nominations to the A.S.U.S. mailbox in the Students' Society Office by 4 pm, Friday, March 4, 1977. Candidates may withdraw from the election no later than March 9, 1977.

Rob Lewis
Chief Returning Officer
670-6986

**UNION PUB NIGHTS— Thursday, Friday & Saturday
starting at 4 pm**

This Ain't the Summer of Love

by Chris Pomlecko

Iggy Pop is coming to Le Plateau on March 13th. For those who have never heard of Iggy, here is a brief history of his career. In 1969, a group called Iggy and the Stooges, with lead singer Iggy-then-Stooge, crawled out of New York. Playing bone-wrenching three-chord rock and roll, they were abysmally recorded on Elektra records, with songs like, "No Fun", "1969", and "Now I Wanna Be Your Dog". In front of a droning guitar, thudding guitar and pile-driving drum, Iggy shrieked out "Well it's 1969, OK... War across the USA.... Well it's 1969...." for five minutes, until it became a war chant.

Things began to go awry. Iggy, with platinumed tresses, performing in a leather jock strap, obviously strung-out, would scratch his arms until they bled, menace himself with razor-blades and vomit on the audience. The Stooges' remaining audience hung around like vultures, not giving a damn about the music, but just waiting for the night Iggy finally OD'd or suicided under the spotlights.

Finally in 1971, Iggy realised how sick he was and broke up the Stooges, retiring to seek treatment. He hung around the fringes until 1975, when David Bowie offered to produce a new album for him. Bowie has stated that he thinks Iggy is a natural street-poet, a genius, and he wants him to star in a yet-unrealised film based on his 1973 *Diamond Dogs* album. Iggy joined Bowie's '75-76 tour across America and the Continent and went to Moscow with him last summer. Taping initially in Los Angeles and finishing in Germany, the Bowie-produced Iggy album has recently been released.

And now Iggy starts his north American tour with his concert in Montreal on the 13th. Gone are the platinum locks and hopefully the self-destructive theatrics upon which the Stooges relied; hopefully, the potential raw energy and pure rock-and-roll power unrealised by the Stooges, remains.

Rebels Without a Cause

But the Stooges were only part of a movement in rock and roll, which has culminated this year in "punk rock". The movement started in 1967, with the group The Velvet Underground. Its roots emerged from the underbelly of the '50s. If a very early Elvis Presley can be said to be the musical progenitor of modern underground rock, then James Dean was its visual symbol.

Underground rock embraced a

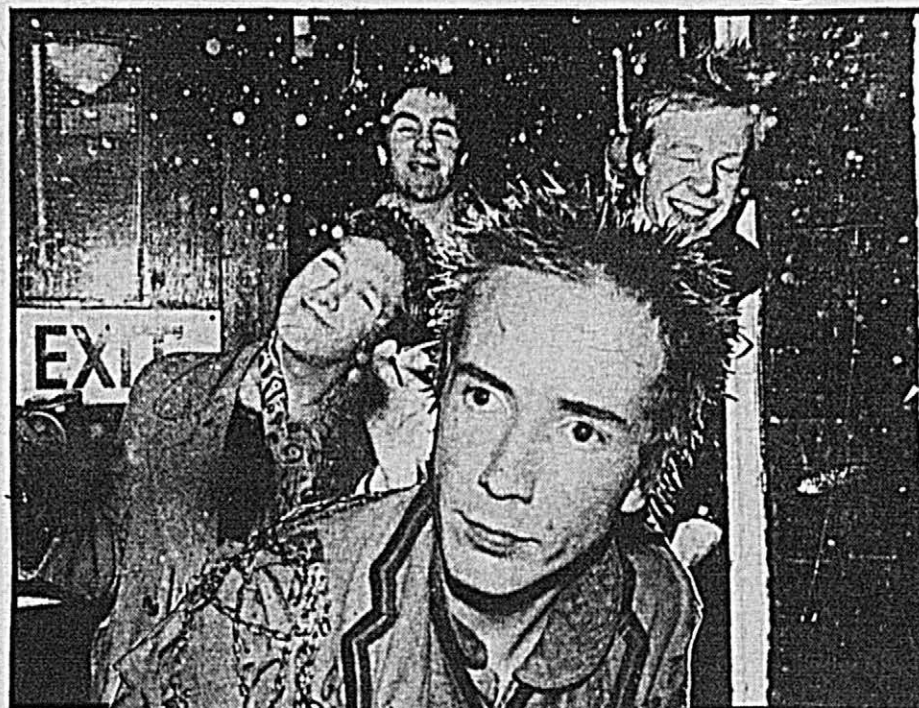
misconstrued symbol of the dead actor; to them, he was The Rebel, a Bisexual, Violent and Hyperactive, Cool in a way that Fonzie will never be. One can see the burning glare of Dean in Patti Smith and Richard Hell. Lou Reed wrote about him in *Walk on the Wild Side*: "Candy is just speeding away; thought she was James Dean for a day," lyrics which emphasize the ambiguous sexuality of Dean, since Candy is Candy Darling, one of Andy Warhol's resident transvestite superstars. Like Dean, who was nicknamed the Human Ashtray, because of his habit of extinguishing cigarettes on his arm, Johnny Rotten, of the group The Pistols, has scars from this habit. Rotten also likes to wear safety pins through his ears.

In 1967, Lou Reed formed the Velvet Underground, a New York rock group, which had hypnotizing dense dual guitar riffs, and a driving drum beat (straight 4 / 4 rock and roll). They were generally sloppy musicians, and most of their recordings suffered from lacklustre production, with the notable exception of "1969"—a live recording at various small clubs. But in this year of "The Summer of Love", while the Beatles were rhapsodizing over the bright hallucinations obtained with Lucy's in the Sky with Diamonds, Lou Reed was singing about heroin: "When I stick a needle in my vein, then I guess that life ain't just the same," and waiting for a drug connection in "Waiting for my Man."

When the Velvets broke up late in 1969, due to lack of commercial success, Lou Reed went solo. After several bleak albums, Reed, assisted by Bowie, came up with *Transformer*, his first commercial near-success; then he went deliberately MOR (Middle of the Road—light pop) with *Sally Can't Dance No More*, a critical failure, but a commercial success.

After the Velvet Underground came Iggy and the Stooges chronicled above, and then the New York Dolls, who also had a disastrous recording career.

The similarities between these bands explains their short unsuccessful careers, and the reason that underground rock went way underground for a while. All three were New York bands and virtually unknown outside their home turf. What they were noted for within this small area was their live performances. In the decade of technological perfection, with studio albums from the Beatles and the Beach Boys which often took an entire year to record and used multiple-tracks and complete



Johnny Rotten
and the Sex Pistols.

orchestras (like the Moody Blues), the albums of the underground were considered too "crude" for public consumption. It was impossible to translate the spontaneous energy of their live concerts onto wax.

In 1975 underground music resurfaced with Patti Smith.

As The Blue Oyster Cult, a semi-underground, semi-heavy metal group sings, "This Ain't the Summer of Love." Even back in 1967, groups like the Velvet Underground and the New York Dolls were anticipating the downfall of the counterculture ideal. What seems to characterize the punk-underground movement in rock is a cynicism towards this simplistic rose-coloured lifestyle. Paul McCartney may go on droning about "My Love", and Ray Manzarek may envisaged a new pastoral world with "time to smoke some dope," but groups like the Patti Smith Band sing about the melancholia of "Damn Poppies", and about a lesbian suicide in "Redondo Beach."

After Patti Smith, came the Ramones, also from New York. On their first album, they played fifteen

songs in less than thirty minutes, each one pile-driving and gut-crunching, about sniffing glue, running away to join the SLA, turning tricks on 53rd and 3rd. The critics were vehemently divided between those who detested and those who worshipped, who felt that the Ramones were giving tired rock and roll and shot in the arm. This extreme reaction is also characteristic of underground rock. Audiences either walk out after the first number, or stay and wildly applaud. Listeners either play the albums at full volume for days or use them for frisbees.

Sex, violence and rebellion have cropped up in rock and roll in Britain this past year, under the title of "punk rock". The most notorious of these punk-rockers is Johnny Rotten and the Sex Pistols. The Pistols had been playing around London for a year, and finally landed a recording contract with EMI, one of the largest record companies in the UK. They released a single entitled "Anarchy in the UK", and an album. Again, some critics were ecstatic and some called the

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EVERY STAR  NEEDS AN
AUDIENCE— AND VICE-VERSA

Come to the Gong Show

In honour of Purim, as
performer* or audience. Please come in costume!
TIME: Sunday, March 6th, 8:30 pm
PLACE: McGill Hillel, 3460 Stanley

*Susie wants to see performances today, 2:00—5:00
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ANXIETY AND DEPRESSION SYNDROME

A panel of four psychiatrists will discuss different
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Open to all
Thursday, March 3rd
8—10 pm
Leacock 132

Admission: Students 75 cents
General public \$1.50

POST-GRADUATE STUDENTS' SOCIETY ELECTIONS

Nominations are hereby called for the following Execu-
tive positions:

PRESIDENT
DIRECTOR OF FINANCE
SECRETARY
VICE-PRESIDENT-EXTERNAL AFFAIRS
VICE-PRESIDENT-INTERNAL AFFAIRS
VICE-PRESIDENT-UNIVERSITY AFFAIRS

Only regular members are eligible to be elected to an
Executive position.

All nomination papers must contain only the following
statement:

"We, the undersigned members of the Post-
Graduate Students' Society nominate _____ for the
position of _____." (fill in the appropriate position).

Nomination papers for the position of President must
be signed by fifty nominators, and nomination papers
for the positions of External Vice-President, Internal
Vice-President, University Affairs Vice-President,
Director of Finance, and Secretary must be signed by
twenty-five nominators, with their year, department,
school or institute, and be countersigned by the candi-
date. In addition, each candidate must provide the
following: home address and phone number, McGill
address and local.

Nomination papers must be received by the Secretary
of the PGSS no later than 5:00 pm, March 10th.

Elections are to be held on March 17th and March 18th.

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These ads may be placed in the advertising
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pm. Ads received by noon appear the following
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20 words, 15 cents per extra word; all other —
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SUBLET 1 1/2 HIGHRISE near McGill. Built-in
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\$165 per mo. 500 ft. from Steinbergs. Tele-
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after 6 pm.

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MCGILL
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AND
PSYCHOLOGY & BIOLOGY
STUDENTS' ASSOCIATIONS

present a 'Ski & Swim' Extravaganza

at Smugglers' Notch

Friday, March 4 \$13 all-inclusive

- Ski Tow Ticket (value \$12.00)
- Murray Hill Transportation
- Swimming and Sauna party (4 pm—6 pm), with towels
and changing facilities
- Discotheque with a D.J. (4 pm—8 pm)
- 1 Free Beer
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Tickets available at:
Student Union Box Office
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Space is limited!

Union Cafeteria

THURSDAY'S SPECIAL

Chicken Noodle
Soup
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Garlic Bread
Tossed Salad

\$1.49

11 am - 2 pm

The Students' Society of McGill
University



McGill Film Society
presents:

Tonight: Blanche

Dir. Walerian Borowczyk
w. Michel Simon, Ligia Branice
F.D.A., 8:00 pm, 75 cents

Fri. Mar. 4: Great Expectations

Dir. David Lean
w. John Mills, Martita Hunt
L 132, 7 & 9:30 pm, 75 cents

Sat. Mar. 5: McCabe and Mrs. Miller

Dir. Robert Altman
w. Warren Beatty, Julie Christie
L 132, 7 & 9:30 pm, \$1.00

Info: 392-8934

Music

Punk Rock

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band rubbish. But the single had made it into the British charts, until the Pistols gave an interview on the BBC, during which, provoked by announcer Bill Grundy, they started yelling, "Fuck you, you ol' sod." Immediately the record stores refused to stock their album or single, clubs refused to let them play; even the people who worked in the record factories refused to put the stickers on the discs. Recently EMI dropped them from their label. The Sex Pistols, unable to find



work in England, are currently touring the continent.

Rock and roll started in the late fifties as a form of rebellion: against the older generation in its lyrical content, and against jazz in its musical form. That is why it was called "rock and roll": the listeners weren't supposed to sit contemplatively, they were invited to get up and dance. With the rise of the studio LP came the rise of concerts, rather than dances. Punk rock, or underground rock, especially with groups like the Stooges and the Ramones, creates a pounding continuum of energy to incite the listener out of passivity, to a physical reaction. However, this genre of rock, unlike (ugh) disco music, does not create elaborate Bumps and Hustles, or any kind of dance pattern, but rather a unstructured Dionysian frenzy.

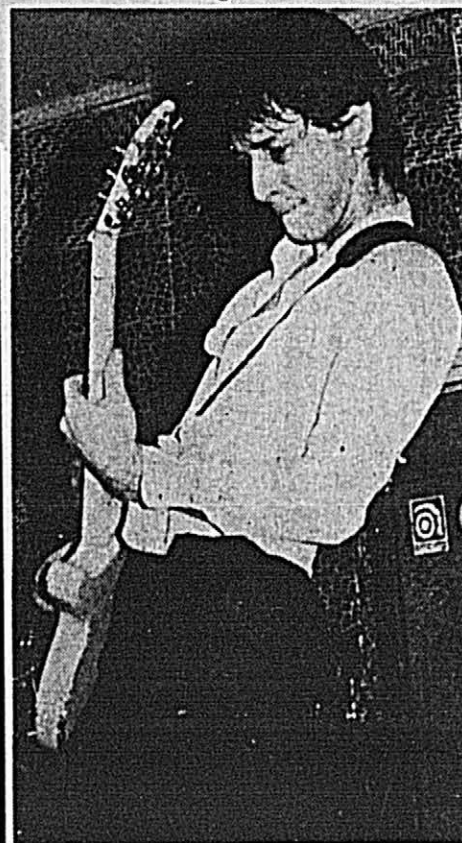
The lyrics of underground rock continue as a reaction against the complacent verbiage common to MOR pop. Especially common to the current staple of punk rock is a nihilistic, violent stance against the facile contentment of the 1970s. And when the U.S. charts are topped by songs like Rod Stewart's nouveau-riche wet-dream "Tonight's the Night" and the insipid "Muskrat Love" by the Captain and Toenail, one can appreciate the apparently moronic grittiness of the Ramones' "Sniff



Some punk / underground rockers: Johnny Rotten (left), Patti Smith and Richard Hell (above), Johnny Thunder, formerly of the New York Dolls (below), and The Ramones (bottom).



Some Glue" with lyrics like: "Now I wanna sniff some glue, / Now I wanna have something to do. All the kids wanna sniff some glue / All the kids



want something to do." Punk rock is an escape, not in its avoidance of reality, but in its moulding of this harsh reality into a form of energy.

Punk rock is primitive, therefore crude, yet therefore also vital. It does not depend upon mechanical gimmickry or catchy style, which is why albums from the underground

rarely break into the charts without compromising their grittiness for palatable sound. But since recording albums is much easier and more profitable than giving live concerts, a dilemma faces a group as it begins to become successful: modify to sell records or wear yourself into the ground doing concerts. The Beatles are an excellent example of a group who chose the former. When they started in Hamburg in the early sixties, they were playing four-hour sets nearly every night. And they played wild raucous loud music. When Brian Epstein became their manager, he whitewashed their act, gave them nifty matching haircuts and suits and got them a record contract. But until this time, they were the early sixties equivalent of the Ramones: a tight hard musical combo. The rest is history, but after 1966, when they stopped giving concerts, the Beatles seemed to lose touch with their roots and become more eclectic. And by *Let It Be*, they were nearly stultified. The only rebel left in the group was John, but he went political and overdid; Paul still rocks, in a vapid little way; George went Krishna; and Ringo's a nice guy but he only succeeds with a lot of *Help From His Friends*. There are those who maintain that *Revolver* was the last decent Beatle record. It was certainly their last rock album.

Selected Discs:

The Velvet Underground: 1969.

The New York Dolls: *The New York Dolls*.

Lou Reed: *Rock and Roll Animal*.

Patti Smith: *Horses*.

The Patti Smith Group: *Radio Ethiopia*.

The Ramones: *The Ramones*.

The Ramones: *The Ramones Leave Home*.

The Sex Pistols: *Anarchy in the UK* (unavailable).



And All That Jazz

By James Murelich

Last week the only jazz concert happening in Montreal was at the Rising Sun where the Bob Mover Quartet was playing. Mover and his quartet were fresh from a recording session in New York where he had just recorded his first album, as yet untitled, on the Choice label. Mover's style of jazz is evolving and basically highlights his own sax playing and the fine guitar work of Peter Sprague. It's a type of jazz that emphasizes nice 'n' easy tunes like "Mohawk" by Charlie Parker and that soothing number "Body and Soul". As he told the *Weekly*, "I like to play tunes. Melodies are very close to me".

Mover's sax was always melodic and at certain moments, when he became more explorative, he could produce an original and provocative sound. In talking to him and listening to his music, one could see that he is at the crossroads between playing beautifully the tunes of the musicians he admires (such as Byrd, Lester Young, Sonny Rollins) and striking out with his own distinctive style.

Rivalling Mover in quality was guitarist Peter Sprague. His style evoked images of Jim Hall as he moved easily from fine jazz chording to solos which flowed rhythmically from his acoustic guitar. There were no gimmicks to his sound, just excellent guitar work which won applause several times during the evening. At 21, he is definitely a name to watch. Mover, himself, feels Sprague is going to make a grand impression on the New York jazz world when the group returns there.

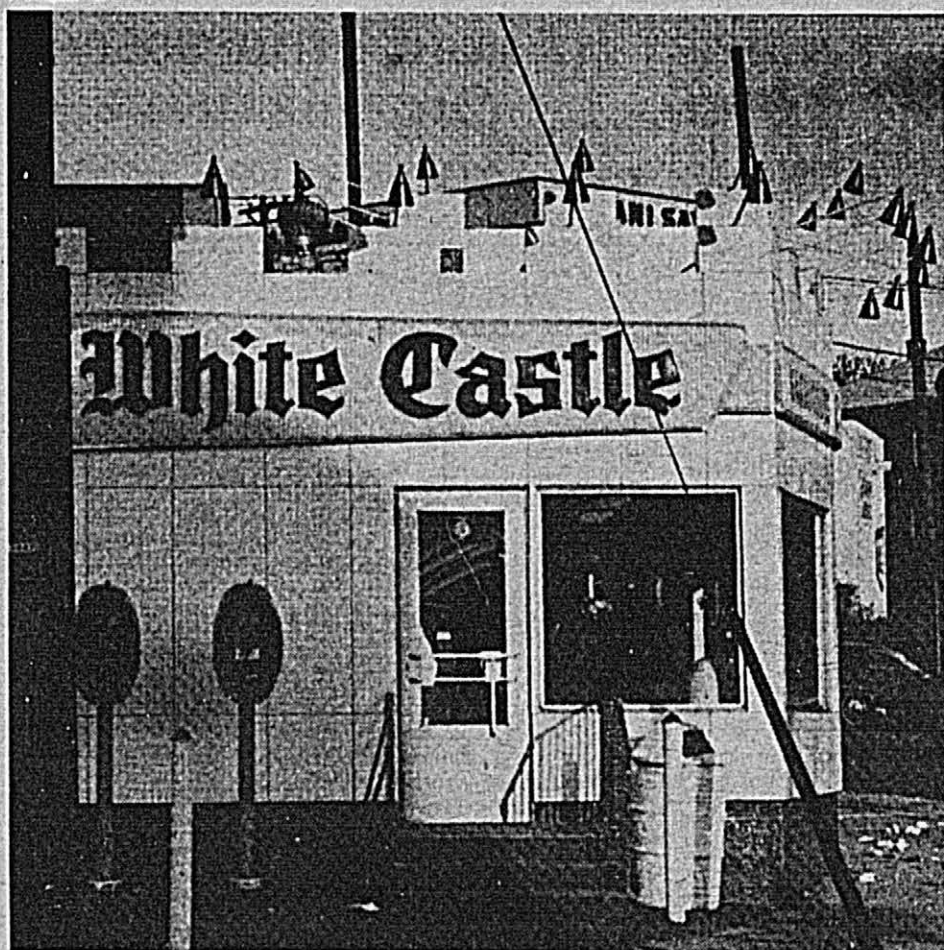
The other members of the group

were Jeff Papes on drums and Michael Morse on bass. Both were solid in an essentially backup role all night. Morse, a bassist who resides in Montreal and apparently plays with the group when they're in town, also demonstrated some good runs and solos.

All in all, the group showed those Montrealers who turned up that good jazz is not the sole responsibility of the "name" groups. When watching the Bob Mover Quartet, you are witnessing individuals who are evolving personal styles of music in a unique way.

This coming week offers a little more variety to Montreal jazz fans. Tonight at 7 and 10 pm, Anthony Braxton will be playing his sax in a solo presentation at the Montreal Museum of Fine Arts. Tickets are \$3.50 for students and \$4.50 for adults. Beginning Thursday March 3 and continuing until the following Sunday, Jane Fair, a saxophonist from Toronto, will be at the Rising Sun nightly from 9:30 on. Also, on the following Monday, March 7, Woody Herman and his 15-piece band will be at Plateau Hall for two shows at 8 and 10 pm. Tickets are available at Maurice Twigg, 1230 St. Hubert; for more information phone 843-3593. The prices for Woody Herman, by the way, are \$3.50 for students and \$5.00 for the general public.

Also, in the near future, the Broadway musical "Porgy and Bess" will be coming to Place des Arts from March 10 to 12. This show is considered to be spectacular and the price of tickets might be indicative of this: they run from \$8 to \$15.



by Jeff Kessler

There's a scene in the middle of "One Flew Over the Cuckoo's Nest" where McMurphy (Nicholson) and Harding (Redfield) are standing in line, their sterile white hospital gowns hung about them, slowly shuffling towards a glass window where Nurse Ratched is solemnly administering the daily medication.

McMurphy is bitching, spitting out a constant spray of macho humor, all aimed at Ratched, while at the same time complaining about the force-fed medication, the sedation and such when Harding suddenly turns to him and confesses that he, Harding, is a volunteer patient: he's committed himself and can, if he wants, leave at any time. The medication, he assures McMurphy, is for the best of all the patients. McMurphy is aghast. "Jesus Christ!" he screams, "what the hell is the matter with you, Harding? Christ!" This is too much for Harding to comprehend; he's spent most of his life in institutions against his will and here he runs into some character who has committed himself. Christ. The doors are open for this character at any time and yet this guy's been here for years and has absolutely no intention of going anywhere.

What's the story? McMurphy wants to know. But Harding just turns away and silently pads across the floor to an awaiting card game leaving McMurphy in a quandary.

The story, Nicholson related in interviews after the film had been released, illustrates what he and the other actors working on location at the Oregon State Hospital had come to refer to as "The Fear". More than just a fear of life or its daily pressures, or the tensions of eking out a living, it is a fear that burrows deep into the psyche, a fear that takes over the consciousness until the person is never quite sure of himself or his actions, until his body and its mechanics become as distant from him as water from a desert.

It is a certain fear, doctors relate,

where the person feels he will find himself in a position where he loses control, where his body and mind betray him, and he finds himself lost; tearing away in a frightful rage at all the world around him.

Ask Speck, the nurse killer. Ask Cowan the neo-Nazi who went berserk two weeks ago about The Fear; ask the numerous snipers we've had in the past, blasting away at anything, until, exhausted, they finally place the cool muzzle into the back of their throats. Ask the man who's been the perfect husband, father, and employee for 30 years and then one morning his whole family is found dead, each methodically shot or stabbed, and left to die for no other reason than the final surfacing of The Fear.

Or ask David Cubellis, 19 years old, who, until two Fridays ago, was a volunteer patient at Overbrook, the Essex County Mental Hospital. Like Hardin in "...Cuckoo's Nest", Cubellis' incarceration had been a voluntary one and according to Dr. Smith, the Medical Director, he could have discharged himself at any time.

Cubellis was almost the model patient. He caused little, if any trouble and kept mostly to himself. The only sign of problems was the deep, brooding look he'd affect: a disturbing look, as some of the attendants described it. As if something was brewing deep inside him, something dark and sinister: The Fear.

Cubellis had been responding as expected to therapy and the staff felt he was doing so well that he should be allowed to leave the hospital on occasion as a way of slowly easing back into the mainstream of society. He was allocated weekend passes for this purpose. As Dr. Smith explained, "The weekend pass is prescribed as a means of helping the patient return to a normal life." For Cubellis, the model patient, the weekend pass seemed the perfect first step to a final cure, a release from the hospital and a return to a normal life.

On Saturday, February 19, in the early morning, Cubellis found himself in a Verona jail charged with

The Fear Strike

aggravated assault. Specifically, the charge said that he had viciously attacked two bystanders at the Verona White Castle (a poor man's McDonald's)—ripped away at their bulky jackets with a sharp blade until both victims were on the floor bleeding from multiple wounds.

The Fear had again reared its ugly head.

... White Castle (or White Spot or White Tower, you know the place) food may not be particularly pleasing to those with educated taste buds, but the truth is that almost everyone at one time or another had been to a White Castle-type place and has eaten the food. There are even those who are quick to admit that the burgers actually taste good.

But it isn't the taste or anything like that that brought us to The White Castle at 2 am on a freezing Saturday morning. It was the simple gnawing hunger of a night of drinking, and the equally simple fact that few other places open at that time in the morning will tolerate the weaving bodies and bobbing heads of voluminously intoxicated adults.

The crew at The Castle is a special breed. Most have worked there in the late hours, the graveyard shift, for years. They've heard every wisecrack three or four times and have put up with every manner and wiseass imaginable.

There is little that will faze them and even less that will elicit any manner of response from them. Tottering, pimply teenagers have belched in their faces, calling them names and teasing them. Old men have come in for a cup of coffee and stayed, muttering, with their heads against

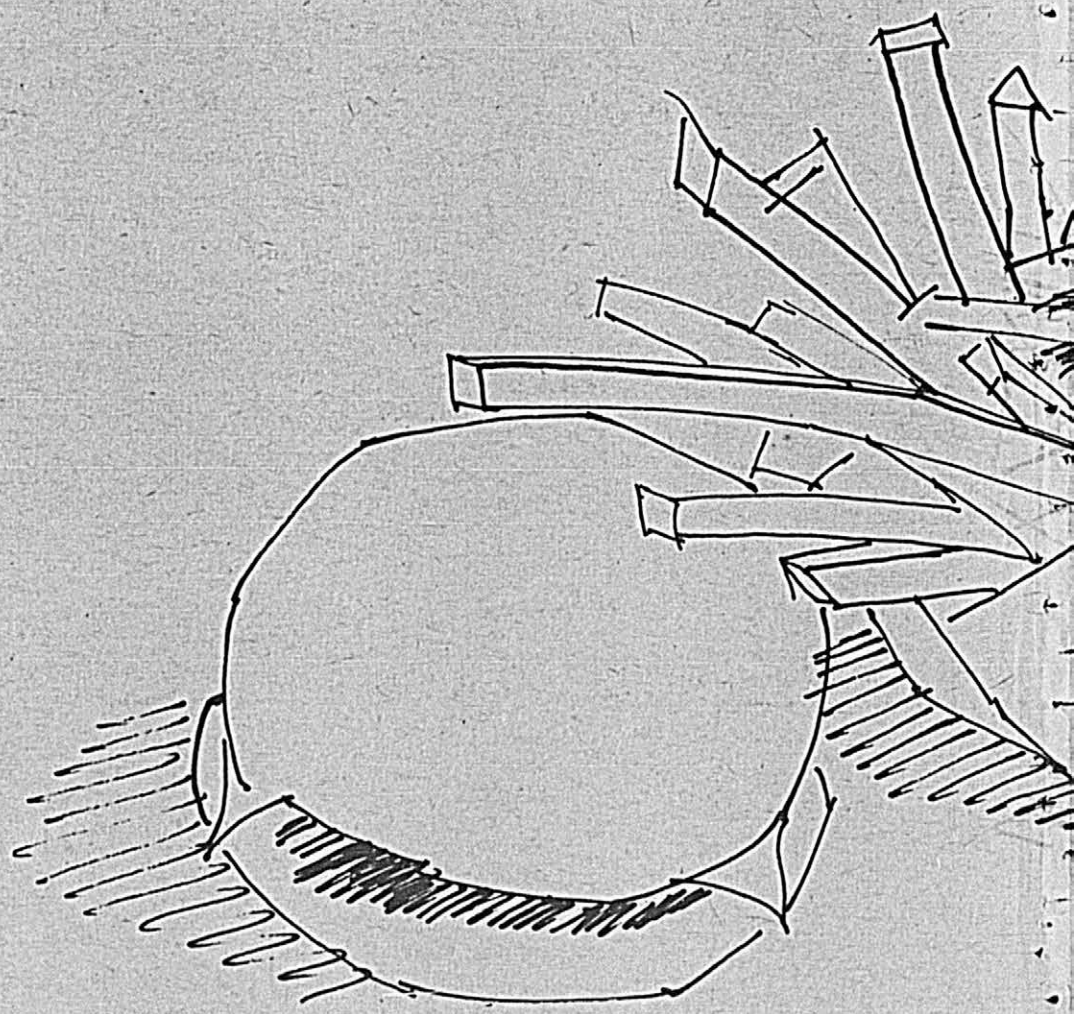
the wall for hours. People have paid their bills with mountains of pennies, spilled them across the counter and onto the floor, created a general havoc among the customers and, in the process of retrieving the lost money, knocked over the huge coffee urn, causing a boiling splash of black liquid to kick up in everyone's faces, with barely a flinch from the personnel.

It has been their fate to view mankind at its ugliest and most foolish and they've seen too much for too long to let it affect them. They have, for better or for worse, become immune to the darker side of their fellow human beings.

Immune to most of it, that is. On the Saturday morning of the sudden and horrid outbreak, Sally and Betty, both veterans of The Castle, sat in the back room of the building, shaking, Marie, the tiny Spanish cashier, was screaming and sobbing in the corner, hysterical, being comforted by a volunteer ambulance attendant. Even John, the bald cook who's as much a fixture at the establishment as the burgers themselves, was frozen in fright. An entire batch of the tiny square beef patties fried away to a frazzle beneath his unseeing eyes.

They couldn't believe what they'd just seen.

Sally, who had been busy changing the oil of the stainless tanks in which the potatoes are cooked described it this way: "It was a busy night... real busy... I guess 'cause it was so cold and there was a big line. I remember John saying something about maybe running out of buns... we usually never run out... it was real crowded and everybody was running around



s White Castle

and people were shouting and all... you know... there were a lot of kids around and stuff.

"All of a sudden I heard this guy screaming something... I don't know what... but he was yelling and I turned and saw him with this crazy look on his face and then he started stabbing the guy in front of him... he didn't give him no warning or nothing... he just sort of pulled his knife out of nowhere and before you know it this guy in front of him is bleeding and crying... and then another guy came to his side and he started stabbing him too.

"The guy was nuts... he wouldn't stop, I ran and called the cops... they came fast, too... right away... but he didn't fight them or nothing. He just sort of stood there... we were all trying to calm him down, but he had this terrible look in his eyes like he was gonna kill the world. But the cops and the ambulances got here real fast.

"The two kids he stabbed... I don't know... one guy was just crying... lying on the floor... spitting up blood and the other didn't move. I thought he was dead... I don't know."

No one died, but it was a brutal display of violence. According to Mountinside Hospital, the two men who had been attacked were treated for multiple wounds of the shoulder, chest and arms. One man, Robert Smith, was released that morning and the other, Anthony Finelli, was released the following day after treatment in the intensive care unit.

Neither would talk of the incident except to say that Cubellis seemed to suddenly snap out at them, as if from nowhere (moments before he had

stood calmly near them in line) and that he fought with a fiendish sort of frenzy. Neither Smith nor Finelli, bot big men, could subdue the attacker's assault.

The police on duty in that vicinity responded to the dispatcher's call with unusual urgency. "We got the call from down on Bloomfield Avenue, into Caldwell," they reported later on, "and we were told that a fight was in progress. At the time there was no mention of a knife. We know the girls up at the Castle... that's where we get our coffee and stuff... so we got there as fast as we could.

"It was all over by then. There was nothing we could do but arrest the perpetrator and bring him to headquarters. He didn't give us much trouble. The ambulance was there already and the victims' wounds were being taken care of. There have been fights there before, I know... but never anything like this that I know of. The thing is... the kid just didn't seem like the kind, but you can't tell. He did it all right... there were plenty of people who saw him. You mark it down as a fight, but I'm not even sure of that. Well... some words were exchanged but that will all come out in court. It was bad, though, lots of blood. When we first got there I thought it might be more serious than it was. That's about it."

Officially, police said that the stabbing stemmed from a fight whose cause had not been determined. Smith and Finelli insist that there was not fight, Sally and John aren't sure and Marie remembers only the terrible gurgling sound of Finelli as he gasped for breath.

To those there that evening, it was like a strange jolt, like an unexpected flash of lightning in a clear sky.

The man standing behind Cubellis said he heard what he took to be "words exchanged" but he wasn't sure. Then Cubellis bounced against him, he said, and he next saw the flash of the knife. He dove to avoid the trouble. Most of the bystanders reacted in the same way; they have difficulty recalling what they actually saw simply because they were too busy getting *themselves* out of the way.

Moments after the incident, from atop Bloomfield Avenue looking down towards White Castle, a multitude of red and blue lights could be seen throwing their beams in an exploding circle against the building's white outer walls. Uniformed bodies hurried in and out of the glass doors, carrying tanks of oxygen and stretchers. The rescuers and police worked fast: there was a fear of death in the air.

But strangest of all—when everything was cleared away and the lines again began to form, as normality returned—was one of the employees' nervously funny comment.

In the aftermath of the onslaught, the slush and water from the linoleum floor was tinted a deep ruby red from the blood of the victims.

One man stepped to the counter and ordered a dozen hamburgers. "With extra ketchup please," he added.

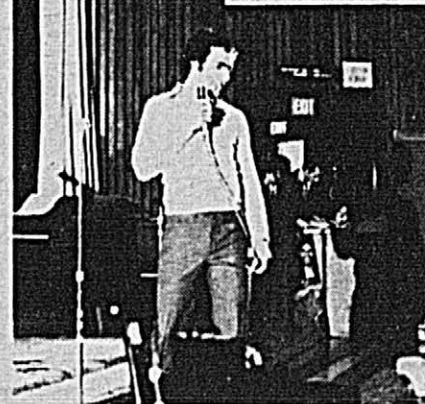
The employee, half an hour before white with fright, shook her shoulders, giggled, and pointed towards the floor.

"Tonight," she said, "you don't need it."

Some of the names in this story have been changed.



Scenes from a Talent Show which took place during Sir George Williams Winter Carnival. Three McGill students won first place.



Theatre

Dawson Theatrics not Barren

by Sasha Cunningham

The Dawson Drama department has come up with yet another dramatic production of professional calibre, *Yerma* by Federico Garcia Lorca. The play rests heavily on the lead, Carol Ann Francis, who executes the role of Yerma with poise and control. Although Ms. Francis deserves most of the laurels, she does not stand above the rest of the cast. It is fair to say that all the actors were credible; they made themselves well understood; at any given point it was possible to imagine what each character was thinking through their lurid gestures and posture.

Superbly directed by Jerome Myers, *Yerma* incorporates singing, dancing and guitar music played by Marty Waldman. The addition of these forms greatly enhances the drama by bringing atmosphere to the production — we know where we are and at what time in history we stand.

Amidst the austere boulders that surround Yerma's home in the mountain we can sense the despair and loneliness of a woman who is incapable of bearing children. We too feel stranded with only nature to occupy our imagination and a husband (Christopher Barry) whose only care is his honour and sheep. Yerma struggles with the possibility of her barrenness and the impossibility of succumbing to a man she does not love. Is it this lack of love for Juan, her husband, or is it God's will that she cannot have a son? So desperate is her situation that she eventually kills Juan, an act that renders her a tragic figure. We never know whether the fault lies in him or her; it doesn't matter.

The play is poetic and full. There is no intermission and even though an hour and forty-five minutes is a long time to absorb and digest Lorca's rich language, the production maintains a steady rhythm that never lets our attention wander. All the actors rose to this extraordinarily demanding play with a contagious energy.

Pagan Crone (Wendy Dawson), an elderly woman who has given birth to 14 children, acts as a piquant foil to Yerma. Children run out of Pagan Crone "like water" while Yerma is "useless like a handful of thorns." Ms. Dawson, whose talents as an old person were last seen in *The Military Lover* as Pantalone, returns performing the part of an aged female with strong conviction, from the rasp in her vocal chords to the manner with which she primps her hair or rests on a nearby rock. Ms. Dawson motivates her actions and lines solidly; she is an exciting performer in both tragedy and comedy.

The laundresses, old women, sisters-in-law, girls and dancers who imbued the play with a definitive quality



of levity were performed with polish making Yerma an evenly balanced production. Yerma will beat the Dome Theatre through Sunday March 6. Admission is by voluntary contribution and well worth every penny one can spare.

Un Clown qui Voit Tout

par Hélène Bruneau

Différent de l'an dernier, Sol, le fameux clown personifié par Marc Favreau nous revient cette année au Théâtre Maisonneuve. Comme tout change avec les années Sol le clown "esstraordinaire" nous présente maintenant un spectacle "absolutique."

Sol est né il y a 15 ans et débuta avec l'émission de télévision "La Boîte à Surprise". Très tôt on s'aperçut que ce clown avait quelque chose à dire car il ne s'adressait pas seulement aux enfants mais aussi aux adultes.

Sol présente les problèmes troublants de l'être humain ainsi que les conflits existant dans notre société. Cette image est remarquablement évoquée à travers une naïveté enfantine et des calembours géniaux.

Son langage, avec des mots étendus et comprimés, ses idées absurdes et ses petits gestes provoquent les éclats de rire. Dans son spectacle, le clown au visage tantôt triste, tantôt souriant, parle à son manteau, un piteux vêtement en lambeaux. A ce moment il découvre sur son manteau ses souvenirs. Il déterre tous les événements et scandales passés au Québec depuis un an: les Jeux Olympiques; "oeufs limpides", dont "on a pas encore digéré l'anguille de mai"; l'histoire de la viande, "steak caché"; le trafic de l'air et évidemment les élections du mois de novembre, "le Jour du Gradin". Avec grand esprit cette révision complète des événements creuse subtilement jusqu'à la moëlle.

Comme toujours Sol demeure victime des choses. Par contre il semblerait que dans ce spectacle Sol passe de l'innocence entière à une légère prise de conscience. Auparavant Sol exploitait les sujets internationaux: le tiers monde, la faim, la pauvreté; alors qu'aujourd'hui il dévoue ses paraboles et jeux de mots à des réalités intérieures. C'est pourquoi il se préoccupe du Québec et d'une autre réalité: sa conscience. Il s'implique d'avantage, se psychanalyse, se défoule, surveille et se méfie, ce qu'on ne sentait pas auparavant.

Pour à la fois s'amuser et tirer les messages significatifs c'est un spectacle à voir.

Pour exprimer ce qu'il pense du monde du spectacle Marc Favreau nous envoie un message: "Depuis des générations, le monde du spectacle s'invente des machines, s'empêtre dans la technique et se noie dans l'accessoire... super-show... superflu... théâtre gavé de trucs multi-démentionnels parfaitement gagadgétisé, super-sophistiqué... La conquête de la lune, Pierrot n'en demandait pas tant..."

Mais puisqu'aujourd'hui le public, de moins en moins privé, a fini de s'étonner, puisqu'on a compris que ce n'est pas à coup de projecteurs qu'on brûlera jamais les planches, puisqu'on sait maintenant qu'un kilomètre de fil électromagnétique ne vaudra jamais un bout de corde raide... il ne nous reste alors qu'à retrouver la piste, les tréteaux, le geste et le mot. De grâce, ne laissons pas tomber Pantalone. Jamais il ne sera démodé. C'est dans la tradition que se cache la contemporanéité."



Mime: Actions and Gestures

by Barbara Glover

Les Mimes Electriques will beat the Hotel Nelson from March 1 to 6, with two showings each evening at 9:30 and 11:30 pm. Seeing *Les Mimes Electriques* was a great way to spend the evening. They are hilarious.

A mime is a short wordless play. Gestures, instead of words tell the story. The Mime, (or pantomime) was the most common type of art form in Ancient Greece, and was present even earlier in Japanese theatre.

A revival of the Mime occurred in the 1930s in France. The most famous mime is Marcel Marceau who is both a creator and interpreter of the modern mime.

The mime is not merely a clown, a dancer or a gymnast, but more precisely

all three. He condenses both space and time. It has been said that a mime could "portray the universe in two square feet." He does not deal with real time or actions, instead, he creates the time, the place and the action, all with as few props as possible. Cutting out extra motions and exaggerating necessary gestures is the essence of the mime.

The two mimes at the Hotel Nelson, Patrice Arbour and Bernard Corez, were totally successful in recreating a typical scene from life and making it real (which also happened to be incredibly funny). This undoubtedly is the Mime's primary goal.

They were babies in wonderment over a jack-in-box who laughed wickedly when they broke the toy. They were secretaries in an office trying to get their typing done despite distractions from beautiful girls, telephone calls and practical jokes.

There may not have been any toys, beautiful girls, telephones or typewriters, but as the audience became engrossed in the motions of the mimes, the lack of props didn't matter — because we all could "see" the objects.

Their skills covered a wide range of subjects: babies, Germany, the opera, and a drunk in a bar were all targets for their wit.

Probably the most enjoyable skit was about the drunk in the bar. He was not only the funniest drunk I have seen but clearly, as in all his roles, he had explored every nuance of the character he was to portray. He was in real despair when the TV had only a rock'n'roll musician who, when the channel was changed, became a conductor of classical music; the conductor and the musician were both superbly played by Bernard Carez.

Just watching the mimes create places and people would have made the evening a success, but the added element of humour, which was sometimes biting, sometimes innocent, but always entertaining, capped the performance.

Les Mimes Electriques were a definite hit with everyone. I recommend it highly for a really fun time.



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March 3rd, 9 am—4 pm
Lobby—McConnell
Engineering Bldg.

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Dr. Ted Percy and Bob Geary will speak at the 41st annual dinner on March 10, 1977 at the Caledonia Curling Club. Reservations at 933-2701 or 484-2563.
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- Beer and hard drinks at popular prices
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- Entrance by McGill I.D. card only—guests limited to one per McGill student



Thursday, March 3rd
Happy Hour 4:00 p.m. to 6:00 p.m.
Recorded music all night [to 12:00 p.m.]

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Happy Hour 4:00 p.m. to 6:00 p.m.
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Rock and Funk group featuring Paul Shapiro on tenor sax - 8:00 p.m. until 1:00 a.m.
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VOICES FROM ISRAEL

A THEATRICAL REPORT
THE HAIFA MUNICIPAL THEATRE

Sponsored by The American Zionist Youth Foundation,
The Department of Organization and Information
of the WZO

Sunday, March 13, 8 pm

at D.B. Clarke Theatre, Concordia University
Hall Bldg. 1455 de Maisonneuve

Admission: \$3.50 students; \$5.00 non-students
Advance tickets at: Book Centre—5168 Queen Mary

Hillel—3460 Stanley,
2130 Bishop, or 5174 Cote des Neiges No. 207



HILLEL

Info: 845-9171

Film



Scene from Wertmuller's *Love and Anarchy*.

* McGill Film Society

March 2: *Blanche*. FDA 8:00

March 4: *Great Expectations* is a fine adaptation of Dickens' famous tale. L132 7 & 9:30.

March 5: *McCabe and Mrs. Miller* is a great film from Robert Altman with Warren Beatty and Julie Christie. L132 7 & 9:30.

* Cinema V, 5560 Sherbrooke St. Tel. 489-5559.

March 2: *Buffalo Bill and the Indians or Sitting Bull's History Lesson* is a below-average film from Robert Altman which gets no help from the presence of Paul Newman. 7:00.

All Screwed Up is a fairly entertaining film from Lina Wertmuller. It's in Italian with English sub-titles. 7:15.

The Farmer's Wife is a Hitchcock comedy made in 1928. It's a silent film with sub-titles. 9:15.

The Clowns is an Italian-French-German film by Fellini which is in Italian with English sub-titles. 9:45.

March 3: *Westworld* is a made-for-television type of science-fiction film with Yul Brynner about a holiday paradise that turns sour. 7:00.

The Seduction of Mimi is another film from Wertmuller that is entertaining and humorous. It's in Italian with English sub-titles. 7:15.

Champagne is more vintage Hitchcock (part of Cinema V's Hitchcock festival running till the end of March). This film was also done in 1928 and is silent with sub-titles. 9:15.

All Screwed Up. 9:45.

March 4: *The Seduction of Mimi*. 7:00.

Midway is a war story with great action sequences but the all-star cast is completely wasted. 7:15.

Nashville is probably Robert Altman's best film effort and should not be missed. 9:15.

Marat / Sade is *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade*. 9:45.

Fritz the Cat is an animated feature for mature cats only. 12:00.

March 5: *Midway*. 7:00.

Marat / Sade. 7:15.

Sleuth is one of the best mystery films that's come out in a while. It stars Sir Laurence Olivier and Michael Caine. 9:15.

Nashville. 9:45.

Fritz the Cat. 12:00.

March 6: *Pufnstuf* is a film for the kids. 4:00

Midway. 7:00.

Sleuth. 7:15.

Death in Venice is a fine film with a great soundtrack. 9:15.

Marat / Sade. 9:45.

March 7: *Monty Python and the Holy Grail* is completely insane and very funny. 7:00.

Sleeper is one of the best films that Woody Allen has ever made. 7:15.

The Manxman is more vintage Hitchcock from the twenties and again is silent with sub-titles. 9:15.

Bite the Bullet is very, very, light entertainment with Gene Hackman and James Coburn. 9:45.

March 8: *Sleeper*. 7:00

Romeo and Juliet is Franco Zeffereilli's version of Shakespeare's great tear-jerker with Michael York and Olivia Hussey. 7:15.

The Ring is an excellent early example of Hitchcock's greatness. It's silent with sub-titles. 9:15.

The Graduate was Dustin Hoffman's springboard into fame and is worth seeing although the film itself is a little outdated. 9:45.

* Seville Festival 2155 St. Catherine, Tel.: 932-1139

March 2: *Hamlet*. If you missed it when it was at McGill recently this is the same version with Sir Laurence Olivier. 6:45.

The Lost Honour of Katherine Blum is a story of a woman victimized by the police and the yellow press. 9:45.

March 3: *Giant* is a Texas oil story with James Dean and Elizabeth Taylor. 6:00.

The Lost Honour of Katherine Blum. 9:45.

Heart. 12:00.

March 4: *Harold and Maude* is a great film about love and death that is worth seeing twice. 7:30.

Swept Away is an excellent film from Lina Wertmuller. 9:30.

Elvis on Tour will entertain old Elvis fans but will probably not make converts out of indifferent ones. 12:00.

March 5: *Hansel and Gretel* is a puppet show for the kids. 1:30.

Harold and Maude. 3:00.

Swept Away. 5:00.

Sunday Bloody Sunday is an average film with Glenda Jackson and Peter Finch. 7:15.

Swept Away. 5:00.

Saturday Night at the Baths. 12:00.

March 6: *Hansel and Gretel*. 2 & 3:30.

Harold and Maude. 5:15.

Swept Away. 7:15

Sunday Bloody Sunday. 9:30.

March 7: *Shakespeare Wallah* is a film from India. 7:15.

Closely Watched Trains is a political drama from Czechoslovakia.

March 8: *Closely Watched Trains*. 7:30.

Walkabout. 9:30.



Friends of Fiddler's Green

On March 4th and 5th, the ASUS presents the second installment of its folk music series, with *Friends of Fiddler's Green*. The ASUS tells us that they are British (mostly) folksingers associated with a Toronto Coffee House called (you get it) *Fiddler's Green* and every once in a while about a half dozen of them get together and do a concert "in some far away Metropolis". They play quite a few instruments, of which the fiddle is not one.

The folk music series has been very successful: the performers featured are ones who sing because that's what they do, (*Friends of Fiddler's Green* all have other full time jobs, by the way), and their rapport with the audience is

really something. This bunch is rowdy, irreverent and irrepressible. If you can possibly make it on Friday and / or Saturday, do go, for both should be great shows.

Advance tickets are \$2.50 and can be bought at McGill Student Union Box Office, 3480 McTavish Street, 392-8962; Rufus' Guitar Shop, 1529 Sherbrooke Street West, 935-4647; and the Yellow Door Coffee House, 3625 Aylmer Street, 392-4947. Tickets are \$3.00 at the door and the performance begins at 9:00 pm, at Douglas Hall, 3851 University St. After this weekend there will be one show left in the series: Michael Cooney is returning on March 31 and April 1.

Love and Anarchy Reviewed

by Ron Doyle

Love and Anarchy is about love and anarchy, naive idealism and ugly reality. Italian director, Lina Wertmuller has combined disparate elements — sex, violence, politics — and melded them to form a disturbing, powerful, and entertaining film.

Love and Anarchy is the tale of a gullible country bumpkin (Giancarlo Giannini) who sets off for the big city to avenge the death of his friend, an Italian anarchist murdered by Mussolini's blackshirts. His contact in Rome is Mariangela Melato, a hooker with a heart of gold and a mind like a steel trap who holds court in a fashionable Roman bordello. Melato recreates the sleazy aura radiated by Marlene Dietrich in *Blue Angel*.

The young innocent from the sticks has a plan. Using the bordello as a base he stalks the ultimate prey, Il Duce himself. As we wait for the inevitable failure to occur — Wertmuller is not presumptuous enough to change history — the viewer is treated to the

Rabelaisian spectacle of pre-War fascist Italy. The film is a kind of *Cabaret* without the music. Like Berlin's *Kitty Kat Klub*, the Roman bordello is a parade ground for a never-ending freak show. Fascist militia drift in and out of picture, casually wracking havoc. Giannini falls in love with a resident of the bordello, a sad Sally Bowles who combines streetwise savvy with an Alice in Wonderland view of life.

As a cinematographer, Wertmuller is on par with such masters of the art as David Lean and Stanley Kubrick. Rather than ricocheting from one image to another, the camera lingers. The camera-work lets the viewer see more and feel more. One almost feels sorry when we see the faces of a squad of Mussolini's finest as they go down in a hail of bullets.

Wertmuller is now working on her first English language film. One only hopes that the fierce vision of this filmmaker will not be compromised by Hollywood.

Montreal citizens' groups form new coalition

By James Murelich

A new city organization has grown out of the now defunct Greater Montreal Anti-Poverty Co-ordinating Committee (GMAPCC) which deals essentially with welfare and low income groups.

The Neighbourhood Action Coalition (NAC) has been created as a joint group comprised of the NDG Block Associations, Pointe Action Citizens Council (PACC), and the Verdun Citizens Action Movement (VCAM). Each body is autonomous but on "community city-wide issues" they act as a united front.

Sue Moorhead, organizer of VCAM, describes NAC as "three separate community groups working mainly in their own areas on similar issues" but who join on a common issues. Their recent brief presented to the Parliamentary Commission on Energy in Quebec city represented their first united effort. Their brief asked for a freeze on gas and electricity prices pending a new rate structure, showing that domestic users of electricity pay over double the price of industrial users per 100 kilowatt hours. Moorhead added that they will work together on more issues in the future.

Each founding group of NAC appoints two members to serve on the NAC steering committee, which decides if city-wide issues are to be approached

together. Steering committee decisions are then all subject to approval by the membership.

NAC leaders see themselves as being fundamentally different from the LIP (Local Initiative Projects) grants they received which enabled certain members of their different groups to receive salaries. This financial help created friction with "unpaid" members and was eventually one of the factors contributing factors to the demise of GMAPCC.

NAC has tried to avoid both these pitfalls. It attempts to deal with issues that go beyond poverty and welfare, such as housing, gas and oil prices. It also aims to be self-sufficient. Member groups give \$25 each month to NAC for their membership, and through bake sales, donations, etc., they hope to make the Coalition financially independent.

Most of the organizers of the three founding groups come from the Parallel Institute for Community Development and Research. Parallel, made up of professional social workers, aims to build strong social action groups. They are in contact with NAC and are accountable to them for organization, research, secretarial work, and audio / visual aid.

This complicated structure is just beginning to get off the ground, yet each founding group has already been involved in different social issues in their

own communities.

The NDG Block Associations, for example, has successfully fought against a planned Metro station which would have been built in a low rental area (corner of Decarie and Sherbrooke). The site has been changed to the corner of de Maisonneuve and Marlowe where it will only disturb an empty parking lot.

VCAM fought to get a housing code enacted that would guarantee a bare minimum of basic repairs, such as proper fitting doors and windows, safe stairs, etc. After nine months of "confrontation and

negotiation" their proposal was adopted, though not without heated emotions — the mayor of Verdun once called them "sons of bitches" in the media.

PACC has also been active in its area, Pointe St. Charles. One of their campaigns put pressure on the Housing Commission to act against landlord Samuel Cohn, whose buildings contained classic examples of apartments in disrepair. PACC lobbied for larger fines to be assessed and in 1976 Cohn was fined \$4,000.

One year later, he has still not paid up and now owes over

\$20,000 in fines and back taxes. PACC is presently attempting to put more pressure on the Housing Court, which innocently claims that there is nothing it can do.

All three groups are presently evolving new ways to deal with problems in their areas and feel that with NAC they can present a united front on certain issues. Anne White of PACC stated, "Our goal is to build a citywide organization". Yet it takes a tremendous amount of time and effort, she added. "It took us [PACC] three years just to get 20 MPH signs put up... it takes a hell of a lot of pushing".

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would take at least 10 years before the proportion of women in management positions would equal the proportion of women employees.

"Progress is slow. We inch along", MacIver commented. "We don't go in leaps and bounds."

Warning the predominantly female audience against falling into the trap of believing that every rejection constituted discrimination, MacIver insisted that women are capable of any job and that women should not allow social or cultural precon-

ceptions to influence their ambitions and self-respect.

The third speaker, Sherrill Rand of *Miss Chatelaine* magazine, optimistically claimed that the publishing industry is not "a man's world" and insisted that "if you are qualified, they will hire you". Rand admitted that the field of journalism was more difficult for women to enter than the field of "women's magazines". However, "a woman's place is the woman's decision."

Claiming that *Miss Chatelaine* was a "magazine of high

quality and standards", Rand later answered a question concerning the quality and effects of the advertising which pays for the *MacLean Hunter* publication. She dismissed the question with a short comment about government controls on proper labelling of advertised products.

The seminar, the seventh in a continuing series sponsored by the McGill Committee for Teaching and Research on Women, was followed by a "vin d'honneur" in the Arts Building Council Room.

Urban Issues

By Marc Cassini
and Jennifer Robinson



Ghetto harassment

The Ste-Famille Street Committee was formed late last year to protect residents against the loss of their homes due to Paxmil (formerly Concordia Corp.) Corporation's plans to 'develop' the area.

According to a recent Committee bulletin, a new zoning bylaw is preventing the construction of buildings over three storeys east of Park Avenue. "This means that Paxmil, 'big business' that they are, will have to look for other means to make money off housing", the article claims.

The members of the street committee fear that Paxmil's plan for the area includes converting the ghetto apartments into luxury suites with 'luxury rents' to match.

The article reports that some tenants have already moved from their Park apartment "because of harrassments from Paxmil, such as unexplainable heat failures during the weekend, threats of eviction in March, etc".

The article ends on this merry note: "If you have been harrassed by Paxmil, notify one of the street committees".

Concrete Garbage

In a few years, Montréal will no longer incinerate or bury city garbage as it now does, according to city engineer J.V. Arpin. No incinerators will be constructed in Montreal in coming years, said Arpin, and future installations will use ovens which will "cook" garbage, decomposing it into organic combustible products.

The first "oven" will be run by the Miron Cement Company situated on Metropolitan Boulevard and Iberville, and have a capacity of 1400 tons of garbage. The combustibles produced by the process will be employed in the heating of cement ovens.

UQAM teachers' assistants

UQAM teachers' assistants are signing contracts this week for the fall semester which started again Monday, following the

recent contract agreement between striking professors and university administration.

At a general assembly last week, the non-unionized TAs voted to negotiate for salaries and working conditions by faculty rather than individually. UQAM administrators feel that the TAs' salary demands of \$1520 for the remaining eight weeks of the fall semester are too high. The TAs base their demands on the new collective agreement of UQAM professors which stipulates that a TA will be paid \$1520 for a 45 hour course.

The TAs also demand that course schedules established in September 1976 be maintained. However the administration will not make any promises because of drastic drop in UQAM's enrollment.

City employees may combat Little Yellow Manual

The City and its 17,000 employees are involved in a dispute over a new City disciplinary code which includes rules concerning everything from unshined shoes to excess noise. The code, called the Little Yellow Manual by angered employees, went into effect yesterday.

The code forbids an employee from carrying on a political campaign while on the job. One section sets out dismissal or disciplinary terms for "any departure from good order or acceptable behavior."

According to Jean Peloquin, director of the City's legal department, the code was created to set standards of ethics for City employees and to establish rules for conflict of interest.

Gilles Racicot, treasurer of the City's 4600 member white collar workers' union, has stated that unions have not conferred on the new code, but that feelings are running so high there could be a common front to combat its application. Racicot complains that unions were not consulted in drawing up the code. "As far as we are concerned, it has no official meaning."

Armand Luca, president of the middle-management personnel union, has claimed that the code attacks personal rights.

Hopes ride on Farroba

By Richard C. Jablonski

Here's a riddle for Canadian university basketball fans. Hoop nuts, your attention please.

Who comes in a six foot long package, weighs about one hundred and sixty pounds, is one of the smaller forwards in college basketball, leads his team in neither scoring nor rebounding, and yet is a likely selection for All-Canadian honours at tonight's pre-tournament basketball banquet being held in Halifax? One hint: he has a wife named Linda who keeps score during intramural basketball games on Monday nights.

Okay, your time is up. All of those who answered Tiny Archibald in a UQTR uniform please stand up. Your prize is an all-expenses paid recruiting trip to the States with Concordia coach Doug Daigneault.

The real answer to the riddle is, of course, McGill's own Joey Farroba. This should not be particularly surprising to anyone as Farroba has been the answer to many basketball riddles at McGill this season, so much so that the Redmen have helped themselves to the QUAA

championship for the first time in five years.

Best defensive player

"Joey is the best defensive ballplayer in Canada," says Redman coach Butch Staples of his All-Canadian candidate. "I've never said this about a player before, but he's one of the few ballplayers I've ever seen who would enjoy just playing defence."

Although he was not immediately available for comment, Concordia's All-QUAA forward Ron Puskarich would probably agree with Staples' summation of Farroba's defensive abilities. Despite giving away some three inches in height to the taller Puskarich, Farroba effectively neutralized the Stingers' big gun in the provincial championship game, holding him to fourteen points, and thereby ensuring the Redmen of a trip to Halifax.

The presentation of such facts is not meant to enshroud Farroba's abilities on the other end of the court. Staples continues: "Joey is a complete offensive player as well. He can shoot from the outside, he drives well to the basket, and he passes well in traffic." All right

Butch, all right. Joey Farroba, is there anything that you can't do on a basketball court?

"Sometimes I get a little tired," confesses the Redman co-captain, "playing against all those big guys. You really have to work and concentrate on boxing out and rebounding. I'll probably be playing more at guard in Halifax though." Farroba is a natural guard, the position he filled at Boston State University for four years, which culminated in his selection as that team's most valuable player in his senior year.

"We were a Division Three team, small but pretty good," says Farroba of his years at Boston State. "I didn't play too much forward there, only a little as a swingman. One year, we went to the Eastern Regionals of the NCAA Division Three tournament and finished third. The tournament was a lot of fun. That's why I'm looking forward to this Halifax thing so much."

"That's the whole thing. Basketball has brought me places: Europe, McGill, Czechoslovakia this summer. I've met good people, travelled, gotten jobs, and had some fun doing it, all because of basket-

ball."

Supporting cast

"One more thing. You guys (the Daily Sports Staff) should give some more publicity to Rollie (Brisset), Dave (Kassie), and the other guys on the team. They've all put in a lot of time for this team. It's like they say, you're only as good as the guys around you."

The curious thing is that none of Farroba's teammates are jealous of the publicity that he receives. Perhaps Dave Kassie, the only five-year veteran on the Redmen squad this year, sums up the team's feelings best when he says of Farroba: "His greatest assets are his disposition, his maturity, and his attitude that nothing comes easily. Joey and Charlie (Redmen center Galbraith) both work hard

at improving their games. Some Americans come up here to play and never really give one hundred percent of themselves. Joey and Charlie both have, and that's the difference between last year and this year."

So that's Joey Farroba: tenacious on defence, solid on offence, enjoys playing basketball, respected by his teammates, and more than willing to share some of the publicity that he receives with his lesser known teammates. What more could you ask of a ballplayer? Come Thursday afternoon in Halifax, when the Laurentian University Voyageurs will attempt to stump Staples with some basketball riddles of their own creation, don't be surprised if the Redman coach looks to Joey Farroba to provide some of the answers for McGill.

Cagers destined to win?

By Murray Zabitsky

As the Redmen prepare for their trip to Halifax, let's assess their chances to capture the national championship.

The Redmen compiled an extremely impressive 30-3 record, with only two losses to Canadian schools. McGill has never been ranked lower than fourth in the weekly CIAU polls. Moreover the Redmen are a team of destiny.

In the Wolfpack's steps

Look back to 1974 and the NCAA championships. That year, the Wolfpack of North Carolina State snapped UCLA's long streak of titles. In a thrilling double overtime game they toppled the Bruins and then disposed of Marquette to win the national championship.

There are several parallels between the Redmen and the Wolfpack. The biggest one is that UCLA and N.C. State had met that season prior to their meeting in the NCAA tournament and UCLA had won by 18 points. The score was 84-66 and the loss was North Carolina State's first of the year.

Acadia and McGill have already met once this season and if all goes according to play they are destined to meet in the final game, for the national championship. In that first meeting Acadia handed McGill its first loss of the season. The victory margin was—you guessed it—18 points.

The next time the two American schools met was in the semi-finals and the Wolfpack were winners, 80-77.

Coincidence?

North Carolina State was led

by 5'7" Monte Towe, Tom Burleson, and the incomparable David Thompson. These three were ably assisted by Moe Rivers and Tim Stoddard. Each has a counterpart at McGill.

Rollie Brisset not only matches Towe's diminutive stature inch for inch but also his playing style. Each was his team's quarterback and both could throw the spectacular pass. Charlie Galbraith is not 7'4" like Burleson, but, aside from Lakehead's Jim Zoet, he will be the biggest man on the court in the nationals. Charlie also plays with Burleson's aggressiveness.

Moe Rivers was the other guard and he was described as a classic defender. Defense happens to be Gordie Brabant's strong point, along with his outside shooting.

Tim Stoddard was the big forward and quoting from the N.C. State press guide "filled a vital role last season as a starter with his rebounding and defensive play". The same words were echoed by Coach Staples about Bill Holt. It is interesting to note that Stoddard also starred in baseball, making him a rare two sport letterman. Bill Holt used to play football for McGill and was an All-Conference defensive back.

Most complete

Comparing the abilities of Thompson and Farroba is very unfair, but the two are quite similar in their team roles. Thompson was the greatest all-around player in his school's history and did everything effortlessly.

Farroba possesses the same fluidity and is probably the most complete Redmen player ever.

Both operate at the forward spot and each grabs more rebounds than a man their size is supposed to.

If you believe in the significance of words beginning with the same letter consider this; N.C. State was coached by Norm Sloan, who received Coach of the Year honours that season. McGill is coached by Butch Staples who has already picked up the QUAA Coach of the Year award. Both Sloan and Staples begin with S which stands for success and rhymes with the best.

If I still haven't convinced you yet that the Redmen are the reincarnation of champions past, one last fact. The Wolfpack's uniforms happen to be red and white.

Martlets beat Stingers 7-2

By Don Di Maulo

The "hungry" McGill Martlet hockey team demolished the "tame" Concordia Stinger club by a score of 7-2 in the first game of a best of three series to decide the winners of the Collegiate Cup.

Bo Barrett and Cathy Haig of the McGill squad led the scoring with three goals and one assist apiece with the other tally going to Marg Ross who also had an assist of her own. Meredith Mazer and Wendy Stack each picked up two points as they set up Haig and Barrett on two occasions.

No sting

Judy Ware and Joanne Reid

scored for the Stingers who did not seem to sting anyone in this first game.

The first period was the closest period of the game as the McGill team was held to a mere goal mainly due to the close checking of the Concordia club.

Both teams decided to "open it up" in the second period which was definitely more disastrous for the Stingers as they were to be outscored 3-1. The Martlets scored first at the 0:18 mark to take a two-goal lead. Concordia's Judy Ware narrowed it down to one goal at 6:16. That was to be the closest the game would get.

The final period "finalized" the Stingers in the first game of the Collegiate Cup series.

The next game will be held on Thursday night beginning at 8:00 at the Loyola Sports Complex.

Puck Points: Apart from the teams' players, the "unnoticed" staff was all-star: refs Glen Ruiter, last year's John Abbott coach, and Sue Pacquette, player for top-rated St. Lambert Cougars; scorekeepers Kathy White, Grad defencewoman, and Max Cravero, former McGill student and sports participant (ex-"assistant trainer" for the women's team).



Joey Farroba [33] in last Friday's league championship final against Concordia.

Harold Rosenberg